

IRISH NATIONAL OPERA

in conjunction with Donegal Musical Society

PRESENT

The Marriage of Figaro

an Opera in four acts by

W. A. MOZART



IN

THE FOUR MASTERS CINEMA, DONEGAL

ON

Saturday 25th and Sunday 26th November '67



PROGRAMME

:

:

6D.

The Marriage

First Performance — Vienna 1786.

English Version by E. J. Dent.

CAST

(in order of singing)

Figaro, servant to the Count	...	...	Brian Kissane
Susanna, servant to the Countess	...	...	Mary Sheridan
Cherubino, a page	...	...	Mabel McGrath
Count Almaviva	...	...	Gerald Duffy
Don Basilio, a music teacher	...	...	Michael O'Dea
Countess Almaviva	...	...	Dolores Burke

Musical Director : John O'Conor.

Production : Martin Dempsey.

Sets : Gerry Sullivan.

Stage Management : Máire Ní Phuirtéil.

Costumes : Derry O'Donovan.

ge of Figaro

Act I.—A Room in the Count's Castle.

Act II.—The Countess's Boudoir.

Act III.—A Hall in the Castle.

Act IV.—The Garden of the Castle.



There will be three ten-minute intervals.



Irish National Opera wish to record their appreciation of the assistance rendered by An Chomhairle Ealaíon, Foras Eireann & the Dorothy Mayer Foundation. Thanks are also due to the Irish Federation of Musicians for rehearsal facilities.

Groups interested in sponsoring Irish National Opera are requested to write to the Manager.

Tony Ó Dálaigh,
159 Sutton Park,
Co. Dublin.

Notes on "The Marriage of Figaro"

ACT I—A ROOM IN THE COUNT'S CASTLE

Susanna is trying on a new hat while Figaro, who is to be married to her, is measuring the room to see if it will suit them. She insists that it is too near the Count's room. Figaro is, however, confident of outwitting him.

Cherubino enters and declares for love for all womankind. Hearing the Count approaching, he hides behind a chair. The Count tries to arrange a meeting with Susanna, and he also hides when Basilio enters. Later, he discovers the page and, to get rid of him, gives him a commission in the Army. The Count promises to ratify the marriage of Figaro and Susanna but not just yet. Figaro teases Cherubino about the military life that awaits him.

ACT II—THE COUNTESS'S BOUDOIR

The Countess laments that her husband no longer loves her. Cherubino sings a song which he has composed for her. Susanna begins to dress him as a girl, but when the Count's voice is heard, the terrified page rushes into an inner room. The Count suspects that something is wrong and goes off to get tools to break the lock.

Susanna releases Cherubino, who jumps out of the window, so that when the door is opened it is Susanna whom the Count finds. Figaro returns and he and Susanna renew their appeal to the Count for an early marriage.

ACT III—A HALL IN THE CASTLE

The Count asks Susanna to meet him in the garden and she pretends to agree. He, however, suspects that she is deceiving him. The Countess recalls happier days and dictates a letter from Susanna to the Count to ensure that he will keep the appointment in the garden.

ACT IV.—THE GARDEN

The marriage of Susanna and Figaro has been celebrated. He finds out that she has written to the Count and tells the men in the audience just what he thinks of the happy state. Susanna, knowing that he is listening, sings of her love — for him, though he thinks it is the Count who inspires her raptures.

The Countess, disguised as Susanna, has some difficulty with the lovesick Cherubino. The page is scared off by the arrival of the Count, who proceeds to woo Susanna — or so he thinks. Later Figaro confides in the Countess but he soon recognises her voice as that of Susanna and, in fun, makes love to her. The Count comes upon them and denounces his wife. He soon realises his mistake, asks for pardon — which is freely given — and the whole company prepares to revel for the rest of the night.